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ABSTRACT

Three techniques have been found to be helpful in using dramatic techniques to provide motivation, self-confidence, and self-esteem to students of English as a second language at Hostos Community College. Strategic interaction is a technique based on the open-ended scenario, in which students are free to respond to the problem presented in the scenario in their own way and devise strategies for dealing with the situation. The scenarios generating the most enthusiasm and interest seem to be those dealing with family or interpersonal relationships, and the activity can produce much noise and movement. A similar but more sedentary technique is decision-based drama, which centers on one student making a decision after receiving input from fellow students acting as advisors. It can be used in larger classes with a minimum of disruption, although many nonverbal cues may be lost. A third technique used with intermediate-level students is idiom drama, in which the students practice using idioms improvisationally and then write scenes or plays incorporating them. Since idioms make more advanced students feel they sound more native-like and more part of the cultural milieu, the students enjoy the activity. The advantages found in these techniques are that they are pleasurable for students and teachers, make a deep impression on the students, break down the fixed student-teacher relationship, and allow for more self-expression. (MSE)

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Dramatic Techniques in ESL Instruction

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FL015 001

Dramatic Techniques in ESL Instruction

by Barbara Radin

As teachers of adult community college non-native speakers we all know that insecurity and lack of self-confidence is one of the biggest stumbling blocks in enabling our students to progress both linguistically and academically. Drama has been used successfully not only in language teaching but in psychotherapy and speech therapy as well.Researchers such as Stern (1980) and Schlanger (1971) report that drama"works"because it lowers anxiety about communicating while at the same time giving students increased self-confidence, self-esteem and self-awareness. Acton (1984) in his work with non-native fossilized speech patterns theorizes that drama and role-playing allow the learners to develop an "American" personality. He is convinced that to pronounce like a native one must learn to "move like a native-speaker as well." Thus, the use of dramatic techniques and video are essential tools for the teacher of non-native speakers. Yet as a teacher who has long used dramatic techniques successfully to encourage students to actively acquire language and use it productively in "real" situations, I have often been struck by the reluctance of second language teachers to adapt these techniques in their own classrooms. Often they declare, "That's all very well for you but I could never do that in my classroom. I wouldn't know how to go about it!" Reasons given range from those dealing with the content of dramatic scenes as being too emotional i.e. many dramatic scenes deal with emotions such as love, anger, jealousy etc. to the form or procedural aspects of drama in the classroom. For example,the noise and movement necessary to perform scenes as well as the chatter and laughter which sometimes accompanies student enthusiasm and involvement. For whatever reason I have found few teachers adapting these techniques as a regular part of classroom activity. This has always disturbed me because my experience has shown that drama is one of the best ways to provide motivation, self-confidence and self-esteem to non-native speakers.

Before I go into the various dramatic techniques I use with my students, I'd like to elaborate somewhat on the context in which they are used. I teach an oral component in an ESL Intensive Program at Hostos Community College. This Intensive Program was created in 1982 to enable highly motivated,academically-oriented and native language literate Hispanic ESL students to move more quickly through the ESL program at Hostos so as to be able to enter career programs and function better in English subject classrooms. As Hostos students often lack oral skills needed for equal participation in English classrooms, an oral component was included in the Intensive Program. I have been teaching the oral workshop for intermediate to high-intermediate ESL students for over three years. In addition, I teach reading courses in which I regularly integrate dramatic techniques.

While I am acquaited with a large range of dramatic techniques, such as improvisation,socio-drama, role-playing,simulation games etc. I am going to dwell on three which I have used most often and find most useful and applicable to our community college students. These are Strategic Interaction (SI) which is a technique developed by Robert DiPietro at the University of Delaware, Decision- based Drama, a technique I developed for use in large classes and Idiom Drama in which I combine the writing and performing of student written dialogues and one-act plays with the use of idioms. I have brought with me some video tapes of "products" i.e. presentations made for midterm or final exams, but unfortunately I have none of the actual process" .or how these "products" were arrived at. Thus, it is this process element which I will describe to you now.

As you know current theory on adult second language acquisition emphasizes the need to foster "acquisition" of language through meaningful interaction with the target language rather than the mere "learning" of the formal code of the language which has been the predominant practice in the past.New methodologies to implement these new theories are now needed. One such methodology is Di Pietro's Strategic Interaction. Di Pietro feels that learning a language should be dramatic and incorporate the natural excitment of the unexpected which makes up the human drama. Communication for Di Pietro is not merely the exchange of information,but rather has a strategic element where people negotiate

to obtain desired goals.Life thus, may be seen as a drama of strategic interactions. I was reminded of this fact vividly this Easter Sunday by an incident which happened when I got on a bus to Central Park with my husband and young son. We were riding peacefully enough, looking out the windows and enjoying the nice weather when suddenly a rather red-faced elderly gentleman entered the now crowded bus. Seeing no seat available he placed himself in front of my son and said in a loud belligerent voice, "Has this seat been paid for?" He repeated the question several times, so I quickly used a conciliatory strategy and tried to diffuse the unconfortable situation by asking my son to sit on my lap. Much to my surprise, my husband adopted a hostile and challenging strategy and countermanded me. "Stay right where you are " he commanded and my son complied.Finally, caught between a rock and a hard place I slipped ninety cents into the box and hoped all would be forgotten. Immediately after doing so my son insisted on sitting on my lap, making me feel rather foolish.The old man moved to the back of the bus and I thought the whole unpleasant incident was over when suddenly the bus driver did an unexpected thing. He asked one of the oncoming passengers to refund my money and wished us all a happy Easter. We began chatting with the driver and wished him a happy holiday too. What had begun as a rather unpleasant incident ended on an "upbeat" note. I stepped off the bus feeling quite pleased with myself and humanity in general. I had in that brief bus ride gone through changes of emotion and role changes as well. Yes, we are constantly improvising in "real" life, changing roles, devising strategies to cope with the unexpected.

Yet, in the language classroom this is rarely the case. We usually ask questions to which we already know the answer. Language learning is then mere practice. There is no "information gap" to fill, no unexpected or spontaneous occurance to deal with.Thus, it is my belief that dramatic techniques should be used not only when we see our students gazing at us with glazed eyes on a dull Friday afternoon, but rather as an integral part of our curriculum. What better way to teach intonation,stress and pronunciation than in context of real and meaningful situatio.?

Strategic Interaction is a technique that is based on the "open-ended" scenario. It is called open-ended because in enacting

the scenario students are free to respond to the problem presented in the scenario in their own way and devise their own personal strategies for dealing with the situation at hand. The scenario usually involves an interplay of roles in social context which create dramatic tension. There are three phases to Strategic Interaction: the off-stage phase, the on-stage phase and the debriefing phase.

In the off-stage phase the scenario is introduced by the teacher. The class is divided into groups and each is given a role. The roles are written on separate cards and given to separate groups of students. Neither group knows what is written on the others card. After some rehearsal during which students must brainstorm strategies and try to anticipate the possible reaction of the opposing party,two spokespersons (or more if necessary) are chosen by the group to enact the scenario. During this phase the teacher's role is one of counselor/advisor to the groups,giving them words or idioms , helping them with grammar or pronunciation and even providing possible strategies if necessary. Students who are shy may choose not to enact the scenario at first but rather to just give advice to the "actor". Later the shy student may become a willing participant.

The on-stage phase is the actual enactment of the scenario. Students must listen carefully to what the other person is saying before responding.As in real life students must"size up" the person they are interacting with and decide what kind of person they are dealing with and what strategies to use.As drama is fully contextualized students have not only verbal but non-verbal cues to meaning as well, i.e. facial expression, gesture etc. In cross-cultural situations many misunderstanding can occur due to mis-judgement of the cultural use of body language.For example, in my courses with Japanese and Italian bankers at the Chase Manhattan Bank a few years back my Japanese students interpreted Italian use of gesture and body language to mean that Italians were childish people and thus not to be taken seriously. Japanese,on the other hand are taught to control body movement and judge emotion or intention only by looking carefully into the other persons eyes. Thus, they are

thought by Western standards to be cold or inscrutable. Adult students tend to transfer the strategies they learned in their native country to the new cultural environment. These transplanted strategies may or may not be successful in the new environment. Thus,potentially maladaptive strategies may be uncovered by using scenarios. For example, in job interview scenarios involving Hispanic or especially Oriental students I have found that these students consistantly downplayed their abilities causing them to appear unnecessarily humble or perhaps incompetent in a society which values self-confidence and even the ability to "sell" yourself to your potential employer. This situation must then be discussed and new strategies developed and alternate solutions to problems must be devised. Thus, "sociolinguistic competence" may be taught using this method as well. During this on-stage phase corrections or appeals for assistance may be made by the actors to the other members of their group. Only if all else fails does the teacher step in to supply needed words, structures or pronunciation that will clarify meaning and move the scenario forward.

The third phase is the debriefing phase. In this phase the problem is discussed and the solutions chosen analysed. Students are asked to speculate about alternate solutions and ask the question "What if.." Sometimes scenarios may be reenacted using alternate solutions. The debriefing period is also one in which students may ask questions about the code,questions relating to grammar,vocabulary usage, pronunciation etc. The teacher who may take notes during the performance can also bring up problems that seem important. Discussions of language form are thus done not in the abstract,but in the context of real situation. Scenarios may be video-taped, reviewed and evaluated. Eventually students may be asked to write scenarios of their own.

In working with students at Hostos, I often create scenarios which deal with family or interpersonal relationships as these seem to generate the most enthusiasm and interest. The changing roles of men and women in society is frequently a theme explored. The following is a video-taped improvised scenario. Here are the two roles:

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A: You are a twenty year old student in a career program. Recently you have been having problems with your boyfriend. He is jealous and possessive. He is getting too serious and you feel you are too young. You want to finish your career program and work before you think about marriage and family. You have invited him over inorder to have a talk with him.

B: You are a twenty-two year old boy. Your girlfriend had been acting strangely lately. You are serious about her and want to get married but she won't give you a definite commitment. You feel she is changing. She has invited you over for lunch and you are anxious to make everything all right again.

As you can see the best themes for scenarios come from real life. Improvised scenarios provide opportunities for students to practice their conversational skills in English. This involves turn-taking, handling interruptions and topic changes, practicing opening and closing conversations etc. In addition, the student builds up self-confidence and self-esteem as a competent user of English. Seeing themselves on video, if this is possible, enables students to more realistically evaluate their performance in terms of both verbal and non-verbal features. In addition,scenarios can be sequenced for complexity from relatively simple interactions in stores or restaurants and hotels that require polite protocals or routinized interactions, to more complicated scenarios which involve more complex relationships , more complex terminology and more involved decision making strategies. While not many empirical studies have been done comparing Strategic Interaction techniques to other methodologies, at least one study by Ranji (1983) has shown a significant difference in oral proficiency and interactive skills of beginning French students when compared to students learning French through Asher's Total Physical Response method. Furthermore, there has been some experimental evidence to suggest that students who are given the opportunity to discuss topics meaningful to them have a greater control of the target language .

For those teachers with large classes, or situations where a lot of noise and movement is undesirable another technique similar to Strategic Interaction, but more sedentary in nature might be desirable.

I call this technique Decision-Based Drama because it centers on one students making a decision after receiving imput from various sources. Students are seated in a horseshoe shaped semi-circle so that they can all easily see each other. A problem is then presented in which a student must make a decision. Other students in the class are given roles to play and may advise him or her (by telephone or directly) as to what decision to make. After all the advice and argument is given, the student who must make the decision leaves the room and the class discusses what they think the decision will be. The class then takes a vote on the decision. Only after this is over is the student called in to announce his decision and the reasons for it. Thus the lesson has a natural buildup to a dramatic climax. All students have participated without having to leave their seats or create disruption. Decisions can be about changing jobs or careers, divorce, abortion, returning to one's native country etc. Students in the class may play roles of parents,teachers, friends, husbands or wives,children,bosses etc. The instructor directs the process but does not prescribe what anyone will say or do. Non-obtrusive corrections in grammar or pronunciation or word usage may be made where appropriate. While the advantage of this technique is that it may be used in large classes with a minimum of disruption, the disadvantage is that many non-verbal cues to meaning are lost.

Finally, I would like to discuss and illustrate a third technique I use with my intermediate level non-native speakers, and that is what I call Idiom Drama (for want of a better name.) Students at the high-intermediate or advanced levels often feel frustrated because they are not making tangible progress or feel they are not "learning" anything in Oral Workshop. Moreover, while their English may be grammatically correct it is rarely idiomatic.Idioms make non-native speakers sound more native-like

and more part of the cultural milieu. Indeed, learning idioms may be a strategy in and of itself. I once had a Japanese businessman as a private student who insisted that all he really wanted to learn was idioms. After a year of private lessons he reported that thanks to me he had recieved a big promotion. When I asked what I had done, he replied that he made presentations to Americans in the presence of his Japanese bosses using the idioms I had taught him. While the Americans laughed and clapped the Japanese higher ups couldn't understand a word he said and so he was promoted to head of the international division!! A strategic use of idioms indeed! Getting back to Idiom Drama I usually assign idioms based on a theme such as love, anger,work, immigration etc. I often use Take it Easy by Pamela McPartland. Students practice using the idioms improvisationally and then write scenes or one-act plays incorporating them. These scenes are then rehearsed outside of class time and presented to the entire class for evaluation. Scenes are often videoed. I then ask students to evaluate their own performances in terms of overall performance and concentration,use of vocabulary and idioms,clarity of pronunciation and comprehensibility of speech and use of non-verbal gestures and cues. Students enjoy this activity immensely and it has the added advantage of causing students to rehearse and practice outside of class,fostering better oral skills and closer student relationships as well. Students integrate the idioms into their own "life scripts" and choose to play scenes that are meaningful to them. They also bring their own props and direct their own scenes. The teacher serves as advisor,counselor and at times assistant director.

In conclusion, rather than being an anxiety provoking activity for the language teacher in which "anything" might happen and control might be lost, drama turns out to be intensely pleasurable for all involved because it is so self-motivating,so naturally exciting and dynamic. Indeed, I have often felt guilty for getting paid to do something that was so enjoyable! With time and practice performing in dramatic scenes becomes a pleasurable experience for all, and even those initially shy often begin to shine and show

unexpected "talent". The truth is that everyone is creative and everyone is "talented" and drama helps bring this natural talent out. Drama makes a deeper impression on our students than ordinary lessons. When students from the Intensive Program return to see me a year or two after getting out of the program I ask them what they remember the most about the program. Invariably they recall the scene they did in which they shouted or cried or got emotional. Often students ask to see the video tapes again or even ask to make a copy for themselves as a reminder of the class and the program. I suppose a side-effect of dramatic techniques is that classes that use them become more supportive and cohesive, not unlike therapy groups. I implore you then, to try some of these techniques in your classes. Make them an integral part of your classroom procedures. In breaking down the fixed roles of teacher/student, in allowing more self-expression from students and real communication we break down the language barriers and create an atmosphere of trust in which true self-expression can flourish. Without claiming that drama is a "panacea" that cures all ills, I strongly suggest that drama in the ESL classroom is an antedote for the bitter pills of "drills and exercises" that students have so often been asked to swallow.

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APPENDIX

Strategic Interaction-Sample Scenarios

Instructions: Each group will recieve one role card. Brainstorm the possible strategies you plan to use.

1. Grade complaint/Teacher-Student

A. You are a student who has received an F in a course you are sure you passed. While you were absent for over a week due to illness, you handed in most of your homework, got a C on the mid-term and a C- on the final exam. You feel that you should have passed the course and are going to complain to your professor.

B. You are a professor of English. A student is coming to complain about his/her grade. The student was absent for over a week and you have discovered that although he/she handed in all the homework, it was copied from another student. The student got a C- in the final and you suspect he/she might have cheated on the final also. You might be willing to change the grade to a D if the student is convincing enough.

2. The Bet Manager/Customer/ Customer's husband

A. You are the manager of the fur department in a wealthy department store. Last week a rich woman came in, tried on a fur coat and wanted to buy it but thought that the price was too high. You replied that $20,000 was a fair price and that you could sell it for that price without any trouble. She made you a bet that if someone bought it for that price in one week she would buy another just like it. The only condition was that she wanted to know the buyer's name. You accepted the bet and now you find out that someone has indeed bought the coat, the only problem is that the coat was bought by the rich woman's husband and sent to the address of a famous actres

B. You are a very rich woman who wants to buy a new fur coat. Last week you saw a beautiful fur in a high-class department store but the price you thought was a bit high. You made a bet with the manager that if after one week someone buys the coat at that price, you will buy another one just like it for the same price. The only thing you want to know is the name of the buyer. Now you return to the store to see if you have won or lost your be

C. You are a rich married man who has just bought his new mistress, a famous movie actress, a new fur coat.

Barbara Radin
Oral Workshop

Strategic Interaction

Salary Negotiation

Important vocabulary: ship (orders) , shipping,supervise, orders,take orders, business management,recommendations, increase,negotiate,benefits, insurance, retirement plan.

Preview discussion:

1. Have you ever had to negotiate something like a salary or perhaps the price of something you wished to buy? How did you do it?
2. What are "benefits". Do people in your country recieve insurance and retirement benefits? What about vacation? How long a vacation do people usually get? Do people negotiate for more benefits rather than salary in your country?

Strategic Interaction:

A: You have been offered a job as a manager of a shipping department in a large corporation. You are meeting today with the company personnel director to discuss the salary for the job. Your job will be to supervise employees who take orders and make sure the orders are are shipped on time. You have worked in shipping departments in several other companies and you have very good recommendations. You want a 30% increase over the salary you made at your last job. You are hoping to negotiate this increase today with the personnel director.

B. You are the personnel director at a large shipping company. You have just hired a very qualified person for the job of manager. You have checked on his previous salary and do not want to offer him the 30% increase he is asking for. Your job is to negotiate low salaries. Your company offers better benefits than his previous company such as insurance vacations,retirement plan etc.

* adapted from Language from Nine to Five by Reitman Prentice Hall, Englewood Cliffs,New Jersey 1985.

Barbara Radin
Oral Workshop

Decision-Based Drama

Level: High Intermediate-Advanced

Directions: Seat students in a semi-circle so that they can all see each other. Present the problem to the entire class. Discuss the background of the problem if necessary. Then choose one student who will have to make the decsion. Assign appropriate roles to other students in the class. The prop of a telephone would be helpful but is not essential.

Problem: You are a student in a community college completing a program in Data Processing and Computer Technology this semester. You have been living with your mother and younger brother in New York for the last four years. Last night your mother told you that your grandmother is sick and that she intends to go back to your native country permanently with your younger brother. She wants to be near her mother and furthermore she has never really learned English well and wants to return home to be with her relatives and friends. She wants you to join her after you graduate. You , however,feel some conflict about this. Although initially you were unhappy in New York, you now speak pretty good English, have some good friends and are even thinking of "getting engaged " to your girlfriend. Also job opportunities are much better in New York than in your native country. On the other hand, you would miss your family terribly if they left.

Decision: To go back to your native country after graduation or stay in New York without your family.

Advice:

A: X's Mother

B: X's little brother

C: X's Girlfriend (American)

D: X's Counselor/advisor

E: X's best friend in New York

F: X's grandmother (telephone from native country)
G: X's best friend in his native country (telephone)
H: X's father (who lives in Los Angeles and is remarried.)
I: X's former girlfriend from native country (telephone)
J: X's favorite professor

Final Decision: The student (X) must leave the room and make the final decision. The teacher discusses the decision with the class and takes a vote on the outcome. X returns and tells what he had decided to do and why.

Assignment: (Written) If you were X what would you do? Why?

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Rivals
by Priscilla Manobanola and Hilda Castillo

A: Oh, I am very interested in talking to you.

B: Who are you? I don't know what you want.I have never seen you in my life.

A: You know me very well but this is it! I can't cope with this situation anymore!

B: Let's be clear. You are getting on my nerves. You are driving me out of my mind. I don't know what you are talking about.

A: You know it very well. I don't have to explain to you, but I am going to tell you something about it. My husband is going out with you. You are having an affair with him.

B: Listen, Did you get out of bed on the wrong side?

A: Let's have it out. I want to know about it.

B: Please,calm down. People are looking at us.

A: I don't care about what the people think.

B: I gather from your expression that you are a vulgar person.

A: I won't stand for you calling me a vulgar person.Cut it out.

B: I object to listening to you. Let me go!

A: Ok. but the next time I see you with my husband I swear, I will kill you!

Idiom Drama

Anger
by Juanita Dandrade

This is a mother that is having problems with one of her daughters. She is hanging out with a group of delinquents.

Mom: Daisy, when you finish over there I want to talk to you. Will you come here please?

Daisy: OK. Mom. What happened?

Mom: Is it true that you are still hanging around with the same crowd of delinquents that I prohibited you from seeing before?

Daisy: Did somebody tell you that I'm doing something wrong?

Mom: Yes, somebody told me you're playing hookey. therefore you don't bring home homework to do. I know you are smoking again. I can't cope with this situation anymore. If you continue like that you'll drive me out of my mind.

Daisy: Who told you that? That's a lie. You can go to school to verify if I'm telling the truth.

Mom: Sure, I'll go. You know that this is not the first time you've done this and you know it gets on my nerves. I'm going to talk with your teacher and your father too. I'm fed up with this problem.

Daisy: Do you think I'm crazy Mami? Don't you trust me? You're always picking on me. What about my sister? You never complain about her.

Mom: Don't mention your sister. She's very different from you. I'm her friend. She confides in me. If she has problems she doesn't hold them in. If she's angry or upset she has it out right away.

Daisy: Come on Mami. Are you feeling OK? Don't give me any more speeches. It seems that you got out of bed on the wrong side!

Mom: Do you feel like that? OK. Let's see tomorrow when I find out what's really happening. I won't put up with your behavior anymore!

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The Triangle

by Priscilla Manobanda, Maria Chevre and Marlon Morales

Scene One

Helen, Lisa and Robert are eating in a restaurant. They are talking about their classes.

Lisa: What time is it? I think you have a class now.

Helen: Oh, Lisa you are right. I have a class now. I have to go. (looking at Robert) Honey, I'll see you after class .O.K?

Robert: OK. I'll see you later, Helen.

Helen: Lisa, I'll see you later.

Lisa: Wait. I have to talk to my teacher. I am going with you.

Robert: No,Lisa. Wait for me. I am going to talk to her too.

Helen: OK. Wait for him. I trust you,because I can't wait for you. I'm in a hurry.

Scene Two

Lisa: Why didn't you let me go?

Robert: Because I want to talk to you .

Lisa: About what?

Robert: Well, about our relationship.

Lisa: You should know that I want to break up wtih you.

Robert: Why?

Lisa: I am afraid that Helen knows about our relationship. You must understand that she is my best friend.

Robert: Lisa,but you know that I get along better with you.Also you know that I can wind her around my little finger.

Lisa: Sorry, but I feel guilty about this relationship. She is my friend and she confides in me. I can't continue this affair with you. It must finish now.

Robert: What? wait! You can't tell me that please. What happened to you Lisy.

Lisa: Come on Robert.Don't cry.

Robert: I am not crying. I just want you to understand me.

Lisa: But Robert. I think it is better for us that you propose to her because she has been your girlfriend for a long time.

Robert: But that is not important if I really love you. I don't love her. I don't like her. I like you!

Lisa: But you don't understand. I can't continue this lie.

Robert: Look! Lisy! I think you have already stopped loving me I think you want to throw me out of your life.Also, I suspect that you have another love.

Lisa: OK. I'm going to tell you the truth. You must know that I am in love with another boy.

Robert: What? You are lying. You don't know what you are saying. I don't believe you.

Lisa: Tell me. How do you know that I am lying?

Robert: Because I can see the love in your eyes, in your mind and in everything you say to me when we are together. For all these reasons I am sure that you still love me.

Lisa: All right. I know that I can't hide my feelings but I must it because you are my friend's boyfriend.

Robert: Then why do you want to break up our relationship. I told you already you must forget Helen, so sit down and let's have a talk.

Lisa: Please, let me go. You must forget me.

Robert: No. I don't want to let you go. You have to give me a reason why you are going to throw me out.

Lisa: I told you but you don't want to understand. Oh. I have to tell you in another way. I think I have been very clear with you.

Robert: I can't understand you. I can't accept what you are saying, because if I accept it I would be capable of killing you and then killing myself afterwards.

Scene Three

As Robert and Lisa were talking, Mary appeared. They talk about their relationship.

Lisa: Helen! What happened. Don't you have a class?

Helen: No, I dont' have a class now, because my teacher was absent. But I have to know what is happening here. I see that there is something strange between you and Robert. Can you explain to me what is happening?

Lisa: I can't find any words to tell the truth.

Helen: The truth? What truth Lisa? What truth Robert? Do you hear me?

Lisa; It's better that you explain to her what is happening betweeen us.

Robert: What are you talking about Lisy. Nothing is happening here.

Helen: Robert, please tell me that what I am thinking is not true. Lisa, explain to me what is happening.

Robert: I told you. Nothing is happening here. We were just discussing a math problem. Also, I don't see any reason for you to express yourself in that way.

Helen: I don't care. I know that you and she are having an affair and I don't want to see either of you again.

Robert: I think you know what is happening here, but it is better that we talk calmly. So take it easy and.....

Helen: No, I don't want to hear anythig. I don't believe you. Go ahead. You can continue with her. I don't love you!

Robert: But Helen. Listen to me. Let me explain. Please Helen. I'm going to improve my behavior. I swear!

ESL 1384
Oral Workshop
Prof. Radin

Name_____

Self-Evaluation Worksheet

Part 1: Evaluate your performance on the videotape in terms of the following categories. Rate the categories on a scale of 1 - 5

1= poor 2= fair 3= good 4=very good 5= excellent

1. Overall Performance: How well did you concentrate and perform your role? How believable and real was your performance?

1 2 3 4 5

2. Vocabulary and Idiom: How well did you integrate the idioms studied into your performance?

1 2 3 4 5

3. Pronunciation and Clarity: How clear and comprehensible was your performance?

1 2 3 4 5

4. Use of gestures and non-verbal cues: How well did you use body language to express meaning?

1 2 3 4 5

5. Other:

1 2 3 4 5

Part 11: Personal Reactions:

1. Before the performance I felt:
1=very anxious 2fairly anxious 3somewhat anxious 4. fairly relaxed 5.very relaxed
2. During the performance I felt:
1 2 3 4 5
3. I feel performing a scene on video tape helped me improve my oral skills:
1=not at all 2. a little 3. somewhat 4.fairly much 5. very much
4. I would like to do this activity again. Yes____ No_____

5. Suggestions for improvement: